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SOME NOTES ON HENRY GLAPTHORNE'S *WIT IN A CONSTABLE*.

I. TEXTUAL

Recently I purchased a copy of the first edition of Henry Glapthorne's comedy, *Wit in a Constable*, in which numerous corrections and notes had been entered in a contemporary hand. The accuracy of these corrections and notes, and the general care shown in entering them, lead me to believe that they were made by some one who was familiar with the lines, and also possibly with the stage representation, of the play. The title-page states that the comedy was written in 1639, the first edition appeared in 1640; the manuscript entries, therefore, might have been made while the play was still being performed, or at least while its performance was still fresh in memory. It is not likely that the corrections were made by the author, but it is certain that they were made by some one who was especially interested in the play.

Since these corrections may prove of value to the student of Glapthorne, I give them below in full. For the convenience of those who do not have access to the first edition, I have prefixed page and line reference to Pearson's reprint of the play, 1874.

P. 165, l. 1. After "The Prologue" is added: "Spoken by the Constable"; p. 167, l. 17. After "*Nel*" is inserted "& Lucy."; p. 170, l. 8. "*Metaphosickes*" [?] is altered to "*Metaphysickes*"; p. 172, l. 5. "*l-ve*" [?] is altered to "*live*"; p. 173, l. 19. After "*purpose*" is inserted a period; p. 175, l. 5. After "*fashions*" is inserted a period; p. 175, l. 16. After "*of it*" the comma is changed into a period; p. 177, l. 26. The catchword "*Thoro*" prefixed to this line is cancelled; p. 177, l. 29. "*you none here*" is altered to "*you've none here*"; p. 184. The stage direction "*Enter Holdfast, Brave, Tristram*" is altered to "*Enter Holdfast Bravely drest & Tristram*"; p. 185, ll. 30-31. "*he had him a schollar*" is altered to "*he had bred him a schollar*"; p. 187. In the stage direction after "*Enter Thoroug.*" is inserted: "*drest like Holdfast as a scholar*"; p. 188. In the stage direction "*Gray*" is altered to "*Grace*"; p. 189, ll. 31-2. A hyphen is inserted after "*new*" and before "*Found*"; p. 190, l. 20. Adds the stage direction: "*Ent: Val & Tim.*"; p. 190, l. 26. Adds the stage direction:

"Ex: Covet Thor"; p. 191, l. 20. After "neighbor" a comma is inserted; p. 191, l. 34. "An heire long" is altered to "An heire loom." [The correction has been silently made in the Pearson edition.]; p. 192, l. 8. A double hyphen is inserted between "thred" and "bare"; p. 192, l. 18. "get me 'hem" is altered to "get me 'hence"; p. 193, l. 30. Adds the stage direction: "Ex: Val: Tim:"; p. 198, ll. 31-2. "now wert for the statute, That Bigamy" is altered to: "now wert not for the statute Thats 'gainst Bigamy." [In the Pearson edition, the text is silently changed to: "now wert not for the statute 'Gainst Bigamy."]; p. 199, l. 9. "Nay, come forward Land lord Spoild else" is altered to: "Nay, come forward Land lord, all's spoild else"; p. 202, l. 28. "Coy as a Voteresse below their suiters" is altered to "Coy as a Voteresse before their suiters"; p. 205, l. 11. "I his behalfe" is altered to "On his behalfe"; p. 205, l. 23. Adds the stage direction "Exeunt"; p. 205, l. 28. "that she should heare" is altered to "but that she should heare"; p. 207, l. 16. After "Company" is inserted: "ent: Grace Val."; p. 207, l. 21. "that house" is altered to "the house"; p. 209, l. 8. "and daughter and" is altered to "and daughter are"; p. 209, l. 12. "I was your Neice" is altered to "she was your Neice"; p. 211, l. 6. "Freewit" is altered to "Thorowgood," and from this point to the end of the play the alteration is painstakingly made every time the name "Freewit" occurs; p. 212, l. 16. "Poore wretched" is altered to "Poore wretch"; p. 213, l. 23. "azure notes" is altered to "azure noses"; p. 215, l. 1. "As tis the city fashion to a woman." After "to" a word is inserted which seems to be "haue." [The line, however, needs only a comma after "fashion" to make good sense and metre.]; p. 216, l. 18. "J ekdawes." The missing "a" is inserted; p. 217, l. 18. "here's your Mr." is altered to "here's your Man;"; p. 217, l. 20. "Enter Grimes, Busie" is altered to "Enter Busie & Tristram," and from this point on "Grimes" is carefully altered to "Tristram"; p. 229, l. 1. To the stage direction "*Int.*" is added: "a sedan & passes ouer"; pp. 236, 240. The name "Freewit" in the stage directions is cancelled.

A comparison of the first edition of the play with Pearson's reprint, shows that the text of the latter is thoroughly untrustworthy. The editor carelessly omits words; and, whenever he thinks the text faulty, suppresses or introduces words without the slightest notice to the reader. In punctuation, capitalization, and line division, too, the reprint is chaotic.

At times the editor attempts to modernize the punctuation and capitalization, and to divide the lines according to the metre; at other times, he leaves the text as it is in the original. Thus the reprint is neither a faithful reproduction of the first edition, nor a consistent revision and modernization.

I cannot record here even the more important errors in the reprint. But I wish to suggest emendations for some of the passages which the labor of the half-hearted editor failed to better.

P. 175, l. 22. "whose these" read "who're these"; p. 180, l. 6. "some stale Hay, or Matron." For "Hay" read "Hag"; p. 182, l. 27. "Or shewing" read "On shewing"; p. 198, l. 11. "gentlewoman" read "gentlemen"; p. 199, l. 1. "them" read "them's"; p. 199, l. 11. "As is" read "As in"; p. 201, l. 3. "there" read "there's"; p. 205, l. 11. "this" read "his"; p. 207, l. 13. "*Cov.*" read "*Tim.*" p. 208, l. 12. "intention" read "intrusion"; p. 223, l. 14. The question, "How's that?" is run in as a part of Busie's speech. It should be attributed to Valentine; *i. e.*:

*Free.* Is this truth?

*Val.* How's that?

*Bus.* Upon the faith, sir, of a man in office.

p. 226, l. 2. "verilies" read "verilie"; p. 227, l. 16. "To buy the cheese" read "To buy thee cheese"; p. 227, l. 17. "they" read "they've"; p. 229, l. 20. "share like this money" read "share alike this money"; p. 231, l. 5. "bulke" read "hulke."

## II. MISCELLANEOUS

I. We know absolutely nothing of Glapthorne's early life. Yet from his various dedications and his poems, we conclude that he came of a good family;<sup>1</sup> and from the erudition of his plays and the excellence of his Latin verses, that he received a liberal education. From the fact that Alexander Gill, head-master of St. Paul's School, prefixed some commendatory verses to *Albertus Wallenstein*, it has been inferred that Glapthorne received his elementary training at St. Paul's.

*Wit in a Constable*, it seems to me, furnishes evidence that its author received a university training at Cambridge. The opening scene represents in a satirical vein the

<sup>1</sup> He dedicates *White-Hall* to "My noble Friend and Gossip, Captaine Richard Lovelace."

life of a Cambridge scholar; and throughout the play the university is frequently referred to. The following passage is especially significant: "But shall we have such wenches As are at Cambridge, hansom as peg Larkin?"<sup>2</sup> Perhaps this same Cambridge lass is referred to in a poem entitled *On the Banishment of Cambridge Lasses*, printed in Huth's *Inedited Poetical Miscellanies*. The first lass there referred to is named Peg:

Thy damask cheek, my Peg, which nature made  
Of purest tinctures, such as never fade.

II. In the original edition, after Act III, Throughgood is called Freewit, and Tristram is called Grimes. From this fact Fleay concluded that *Wit in a Constable* was an older play revised by Glapthorne, and that the revision extended no further than through Act III. But the play gives no evidence of being an old play reworked by a new hand; indeed, it gives every evidence of having been throughout the product of Glapthorne. Yet the alterations in the names of the chief characters certainly point to a revision. Perhaps the play had been written by Glapthorne at Cambridge, and was later, in London, prepared for the public actors. It undoubtedly shows many traces of Cambridge, and throughout smells of the university.

III. But Fleay failed to observe all the peculiarities in the names given to the characters of the play. For example, Thoroughgood appears as the suitor in Glapthorne's *The Lady Mother*, and Freewit appears as the suitor in *The Hollander*; in *Wit in a Constable* the suitor is called Throughgood in the first three acts, and is called Freewit in the last two acts. An examination of these plays reveals other striking parallelisms in characters. The more important of these I summarize below.

1. Thoroughgood in *Wit in a Constable* is suitor to Clare; in Acts IV and V, he is called Freewit. Thoroughgood in *The Lady Mother* is suitor to Lady Marlowe. Freewit in *The Hollander* is suitor to Lady Knowworth.

2. Tristram in *Wit in a Constable* is servant to Jeremy

<sup>2</sup> Page 173, ll. 31-2.

Holdfast; in Acts IV and V, he is called Grimes. Grimes in *The Lady Mother* is servant to Bonville.

3. Clara in *Wit in a Constable* is a young lady beloved by Thoroughgood. Clariana in *The Lady Mother* is a young lady beloved by Thurston.

4. Sir Gefferie Holdfast in *Wit in a Constable* is a rich, miserly knight who has a very foolish son. Sir Gefferie [Holdfast? cf. p. 113; "And tis as hard to wrest a penny from him as from a bawd"] in *The Lady Mother* is a rich and miserly knight who has a very foolish nephew.

5. Maudlin is the name of a servant girl in both *The Lady Mother* and *Wit in a Constable*.

6. Timothy appears in *Wit in a Constable* as a foolish knight, and in *The Lady Mother* as a clever servant.

These repetitions of names are, to be sure, striking; yet even more striking are the repetitions of the characters themselves; without much change they are made to act in different plots. The explanation of this I must leave to someone who is more interested in Glapthorne than I.

IV. It has not been observed that in the play Glapthorne satirizes Thomas Heywood. On page 171 he makes Tristram say to the foolish Holdfast:

You may arrive to be the City Poet,  
And send the little moysture of your braine  
To grace a Lord Maiors festivall with showes,  
Alluding to his trade, or to the company  
Of which he's free.

This is an obvious reference to Heywood and to his Lord Mayor's show of 1639, *Londini Status Pecatus*, which was performed at "the Charge and Expense . . . of the Right Worshipfull Society of Drapers," on the occasion of the "Initiation of the Right Honourable Henry Garway into the Majoralty of the Famous and farre Renowned City of London." Garway was free of the Company of Drapers, and to this fact Heywood frequently alludes. He celebrates the greatness of the Company of Drapers, and gives a list of the lord mayors who have been members of that organization. Moreover, he puts into the separate "shows" themselves

distinct allusions to the mayor's trade; note, for example, the following:

The Fleece of Aries Trumpets to eternity

The Draper's Honour, due to that Fraternity.

Throughout the play Glapthorne satirizes the Drapers, and incidentally Heywood's laudation of them. For example, on page 210:

Though I'me a Citizen, and by my charter

Am not allowed much wit, as being free

Oth Linnen-drapers, and a man in office.

It is interesting in this connection to observe that Peter Hausted also refers satirically to Heywood's work as City Poet:<sup>3</sup>

So may rare Pageants grace the Lord Mayor's show . . .

And Heywood sing your acts in lofty verse.

JOSEPH QUINCY ADAMS, JR.

*Cornell University.*

<sup>3</sup> *A Satire against Separatists*, 1648. Heywood seems to have been made City Poet about 1630. He is said to have written "all the known pageants for Lord Mayor's Day, between 1630 and 1640, when they ceased for some years to be exhibited."